

Sold by C. M. LOOMIS' SONS,
833 Chapel Street, NEW HAVEN, CONN.

MR
4652
I94a
T.C.

THE HENRY FRANCIS du PONT
WINTERTHUR MUSEUM
LIBRARIES

5

Roma Inst 1870
p 245

Ivers & Pond Piano Company.

Incorporated 1880.

WM. H. IVERS, President.

GEO. A. GIBSON, Treasurer.

HANDEL POND, Gen'l Manager.

WAREROOMS AND OFFICES:

MASONIC TEMPLE, 183 TREMONT ST., BOSTON, MASS.

FACTORIES:

MAIN AND ALBANY STS., CAMBRIDGE, MASS.



INDEX TO ILLUSTRATIONS.

"THE LUSTY HORN," — Original	Cover.
MASONIC TEMPLE, GRAND LODGE OF MASSACHUSETTS, — IVERS & POND PIANO CO.'S	
WAREROOMS	page 5.
"RURAL MUSIC," — Laufberger (Head Piece)	page 7.
"CHORISTER BOYS," — Mrs. Anderson	page 42.
"ANGELS' HEADS," — Sir Joshua Reynolds	page 63.
"SAINT CECILIA," — Raphael's	page 68.
FACTORIES OF IVERS & POND PIANO CO.	page 71.
PATENTS	pages 17-23.
PIANOS, — UPRIGHT.	pages 24-31.
GRAND	pages 32-39.
SQUARE.	page 40.
TESTIMONIALS from pages 41 through.	

INDEX TO PORTRAITS.

PALESTRINA. Born at Palestrina, in the Roman States, 1524. "The first musician who reconciled musical science with musical art." Practically founded "sacred music." Page 8.

BACH. Born at Eisenbach, Saxony, 1685. Composer of music for the organ, piano-forte and voice. His name is usually coupled with the thought of fugues. Page 9.

HÄNDEL. Born at Halle, Germany, 1685. Spent most of his life in England. In the library of the Queen of England there are of his works, fifty operas, twenty oratorios, and a great quantity of church music. Best known work is "The Messiah." Page 10.

GLUCK. Born, 1714, at Weissenwangen, Germany. "The Michael Angelo of music" Best known opera, "Orpheus." Page 11.

MOZART. Born, 1756, at Salzburg, Germany. Best known opera, "Don Giovanni." Remarkable for his precocity in music. Played in public and composed at the age of four years, and though he died at thirty-five, was reputed "the greatest musician whom the world had seen." Page 12.

HAYDN. Born at Rohrau, Austria, 1732. Best known work, the oratorio of the "Creation." Composed 118 symphonies; his works of all sorts number 934, besides a "prodigious number of divertissements and pieces for various instruments." Page 13.

CHERUBINI. Born at Florence, Italy, 1760. Opera, church, and chamber music. Page 14.

BEETHOVEN. Born at Bonn, Germany, 1770. It is a notable fact that this giant among composers produced his most wonderful works after he had become entirely deaf. Page 15.

PAGANINI. Born at Genoa, 1784. Master of the violin. Page 16.

VON WEBER. Born at Eutin, in Holstein, 1785. Composed an opera at thirteen years of age. Best known work, "Der Freischütz." Page 22.

AUBER. Born at Caen, Normandy, 1784. Best known work, "Fra Diavolo." Page 32.

ROSSINI. Born at Pesaro, 1792. Best known works, "Barber of Seville" and "Stabat Mater." Page 43.

MEYERBEER. Born at Berlin, 1794. Played spontaneously on piano at five years of age. Best known operas, "Robert le Diable" and "The Prophet." Page 45.

DONIZETTI. Born at Bergamo, Lombardy, 1798. Best known works, "Lucia di Lammermoor" and "Lucrezia Borgia." Page 47.

SCHUBERT. Born at Vienna, 1807, died at age of twenty-five. His great fame came after his death. Page 49.

MENDELSSOHN. Born, 1809, at Hamburg. Best known works, "Songs without Words" and "Elijah." Page 51.

CHOPIN. Born in Poland 1809. Specialty, piano-forte music. Page 52.

WAGNER. Born at Leipsic, 1813. Best known works, the tetralogy "Der Ring des Nibelungen." His music can be said to contain all that any other composer's does and something more besides. Page 54.

LISZT. Born at Raiding, Hungary, 1811. Pianist and composer. Page 55.

VERDI. Born at Rancola, in Parma, 1814. Best known work is "Il Trovatore." Page 56.

SCHUMANN. Born at Zwickau, Saxony, 1815. Page 58.

SULLIVAN. Born at London, Eng., 1842. Made famous throughout the world in the flash of the light ordnance of "H. M. S. Pinafore." Page 59.



WAREROOMS IVERS & POND PIANO CO.

Masonic Temple, Tremont and Boylston Streets, Boston.

.. To show our simple skill

That is the true beginning of our end."

MIDSUMMER NIGHT'S DREAM.



INTRODUCTORY.

WE are manufacturers in a large way. We present this catalogue, descriptive of the pianos we make, and ask for it a careful and critical reading.

We purpose here to give only a general idea of our pianos, to tell only what every one wants to know; more particular information on special matters being mailed freely, either in printed circulars or letter. There are many points of interest in the piano question, some having to do with the instrument itself, some having to do with the subject of purchase and methods of dealing; what one wants information about, another is not interested in. To insert here all things which any one ever wants to know about, would make the catalogue too bulky and too tiresome for general usefulness.

For information not found herein about pianos in general—about our pianos in particular—about how to buy them, write us.

REPUTATION.

In spite of that keen trade competition, which is one of the marks of the age we live in, in spite of that critical disposition of the public which is fostered by growing education, our sales and our reputation constantly increase.

There are reasons for this. In the first place, we make a strictly first-class piano; then we let the world know it, the conclusive and final proof being not in what we claim, nor in what a competitor's salesman may say to the contrary, but in what the pianos themselves demonstrate in use.

QUALITY.

Our statement that we make a first-class piano, while true, may not of itself carry conviction, for the most extravagant claims are habitually made for all sorts of instruments. But being a fact, we must state it in justice to ourselves, and we trust that our doing so simply will create no prejudice against us, merely because misstatements to that effect come from concerns making very inferior goods.

When we say our piano is first-class, we mean all that it implies — that no piano is made any better; that throughout its construction the best materials are used, the best skilled labor employed, and the highest trained talent given to designing and constructing the scale or plan of the interior musical instrument and the outside case.



PALESTRINA.

There is no magic in piano making. It is an experimental art, not an exact science, nor a secret process. It is not a chemical, but a mechanical matter, and whatever one manufacturer may do is open to the world to examine and criticise, to experiment and improve upon; and the experience and judgment which direct wise experimenting are the qualities

which tell. It so happens that we possess these qualities, not discouraged by failure, but whetted to keenness by eminent success, and not yet dulled by a satisfied ambition. We are successful enough to be very ambitious, but have not made so much money as to make us indifferent to the necessity of pleasing our customers.

We do not make a perfect piano, and we know enough to know it. The ideal piano does not exist in material form; existing only in the realm of thought, it ever helps to improvement, but it never will produce complete perfection.

The many materials which go to make a piano are all purchaseable in the open market, and no manufacturer has a monopoly of the best material or the best skilled labor. They are open-market commodities and we buy and employ only the best, paying the price for the best. We have capital enough to buy for cash and to sell on time; business men understand the economical advantages of this.

We have in the active management of our Corporation, those elements which make success,—the perception of what is wanted, and the desire to produce it; and for experimenting and working out improvements, we have the ablest skill and experience, resulting from nearly half a century of piano-forte making, about half of this time in the factory of the oldest, and, then, the best known piano manufacturer in the country. Added to these qualities, we have the determination never to be content with “well enough”; to ever be the severest critics of our own productions, a self-applied goad to progress.

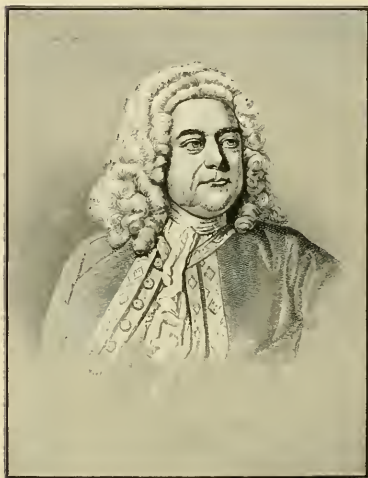
Thus we not only make a first-class piano; we make something more, something better. There are pianos, first-class in material and workmanship, whose construction and designs, inside and out, present no change or real improvement over what they contained years ago. We offer something more than first-class pianos of the highest grade of workmanship and material—we offer improved and improving pianos, embodying not only first-class materials and workmanship, but also that certain, fine quality of excellence, which results from their being con-



BACH.

structed in an atmosphere of progress, and the same spirit which has produced our patented improvements is subtly expressed all through our work: a touch better than mere first-class.

For these reasons our pianos are to-day more desirable, a better purchase, a better bargain, than those of any other first-class make. This is strong language, and we mean to make it strong. We have not weakened it by extravagant and absurd expressions in the superlative degree. We have chosen our words carefully, while making them positive and emphatic, and we desire that our pianos be tried by the standard we have here expressed. If any one will point out to us wherein our pianos fail to come up to our representation we shall be grateful for the assistance he will thus give us, and will straightway attend to the correction of such discrepancy and bring the piano up to a higher state. The mere "pooh-pooh" and



HÄNDEL.

disparaging shrug, the subtle inuendo, of such as have an interest to sell something else, will not influence the clear-sighted customer searching for the best, nor deter him from insisting upon the privilege of examining and judging for himself an Ivers and Pond Piano, before having any other forced upon him.

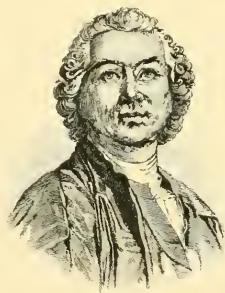
Every Piano we make is warranted.

PRICES.

Our prices are as low as the high standard of our goods will allow ; competition and the desire to introduce our pianos where unknown, keep our prices down to the lowest point consistent with good business. If any one offers something else "just as good" at a lower price, the customer would better buy it, but not till after making sure that it really is "just as good." We can furnish the piano customer with a first-class piano, we can furnish him with a great deal of valuable information, we can even tell the truth about our own manufactures, but we cannot supply him with "common sense" if he happens to be without it. The man who thinks he can buy the best for the market price of the poorest, must get his experience and pay for it. The man who is so suspicious that he determines to trust no one but himself is the man who oftenest gets cheated. The man who thinks himself so shrewd that he is bound to get a better bargain than any one else is the one to overreach himself. The man who is so mean that he cannot endure to pay a fair price for the thing he wants, is the one who is always wasting his money, buying what he does not want and what does not suit his family, and we want our competitors to have his trade and the troubles attending it.

Buy the best thing always, buy it as cheaply as possible, and then enjoy its possession because it is the thing desired, but don't think to get a really good thing of a responsible concern without paying its corresponding price.

We print no prices in this book, but will furnish "list" and "net" prices on application by mail. We do not retail pianos at wholesale prices, and do not insult a customer's intelligence by pretending to do so. When a dealer buys a piano of us he expends money, time, and labor to sell it and make us



GLUCK.

known, and he thus saves us from this expenditure. It is not that his money is worth more than another's, but he gives more than the wholesale money price. Any one can buy at wholesale who gives the full wholesale consideration for his purchase.

WHERE SOLD.

Our pianos are kept in stock and sold by dealers in hundreds of cities and towns from Maine to California, and where no dealers sell them we are glad to sell directly to the customer.



MOZART.

CAUTION.

We frequently hear of very inferior pianos being sold by having names similar to ours stencilled on the name board. Every piano we make has cast in the metal frame "Ivers & Pond Piano Co., Boston." It is well to see this before buying.

STYLE AND SCALE.

The "Style" of a piano means the design of its case or outside. The "Scale" of a piano has reference to the interior plan or music-making part of the instrument. The difference of sizes in Upright pianos is in the height

principally. There are the same number of octaves (7 1-3) in all the pianos we make, whether Grand, Upright, or Square, the same in the smallest as in the largest. Length of string and size of sounding board are great factors, but not the only ones, in power of tone; therefore height in upright pianos is a principal gauge of power. But one should not be deceived by a large case

put over a small scale, as is often done, for this does not give power any more than a large body makes a timid heart bold.

The question whether the Upright or Square is the best is seldom asked nowadays. We still make a few square pianos, and for school and Sabbath School use, for leading singing, they are still in some demand; but the Upright, no longer an experiment, is the piano of the times. It is not a mere fashion nor a mere room-saver. The Square piano will never come in style or general use again, for the best Upright of to-day is far better, all things considered, than any Square ever was or ever could be made.

All our Uprights have, like the Grands, three strings in unison for each note, except in the wound bass strings; also the depression bar, a metal device performing what the agraffes do in the Square and Grand. The third pedal, called the *sostenuto*, we put in all our Grands and in all the Uprights herein catalogued. Our soft pedal (not to be confounded with our Soft-Stop, described further on) is capable of producing beautiful crescendo and diminuendo effects without any muffling of tone whatever.

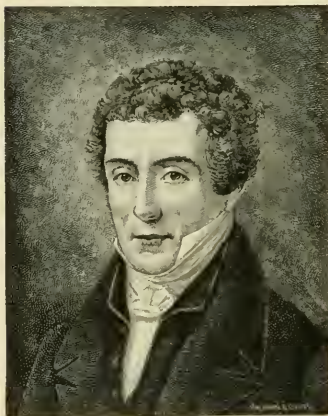
Our factories are large, about three acres of floor room, finely equipped and built after the system of the best modern "mill construction." An idea is conveyed by our insurance rates — eight-tenths of one per cent. on the buildings, and one per cent. on pianos in process; and these low rates, when there are wood-working machinery and varnishing under one roof, testify to the quality of our equipment. But a good piano may be made in a small, mean factory, and very bad pianos are made in those finely built and equipped; having the best possible facilities, however, we take advantage of them; we economize in that way rather than in buying poor material and labor.

But we do not purpose dwelling on the many processes involved in our



HAYDN.

business, from "sticking up" the lumber to air dry at the saw mills in the woods, to "cleaning up" the polished varnish with a silk handkerchief before shipping the completed instrument. It would fill volumes to say what ought to be said if the matter be once touched upon, and no one would care to read such volumes if we wrote them. We want to sell, and our customers want to buy pianos, not factories. Our factories are open to any one interested to see our work in process. Any one desiring information on any special point can have it by writing us.



CHERUBINI.

PATENTS.

Good pianos have their worst enemy in changes. Heat and cold expand and contract metal, and the metal parts of a piano, notably the strings and plate, must therefore always be affected to some degree by every change of temperature. Dryness and dampness affect wood, and the better the wood is seasoned the more susceptible it is to moisture. The action and keys of a piano are, and must be, made principally of wood and felt, both susceptible to the varying moisture of the atmosphere. In autumn, when the fires are started, and on

their going out when the dry, indoor air of furnace, radiator, and stove gives place to the penetrating moisture of Spring, pianos are disturbed in their tune-staying functions, and their actions are thrown out of adjustment so as often to need the attention of a skilful action and tone regulator as well as tuner.

The finest watch that was ever made varies daily to a slight degree, and needs skilful cleaning and regulating periodically in spite of its being so exquisitely made and adjusted, and so tenderly used. A piano is made for hard usage,

banging, thumping ; it cannot have the tender usage of a watch, but it needs reasonable attention to the weak points inherent in its constitution, and the better it is made, the more it deserves this. There are pianos so poorly made and illy adjusted as never to get out of order because they never were truly in order.

The pitch of so small a thing as a tuning fork is slightly changed by the heat

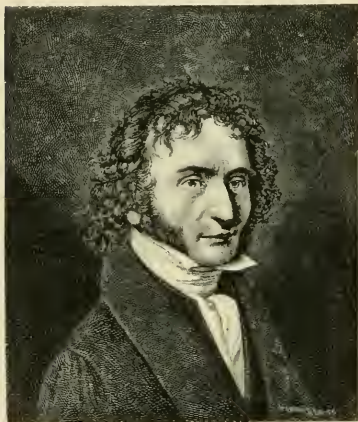


BEETHOVEN.

of one's body when it is carried in the pocket. The larger the piece of metal, the greater its variation. The wonder is that pianos stand as well as they do, when we consider the variation in the length of the different strings and the capacity which steel has for stretching under tension. We can never make a long steel string hold its tune as well as the little bit of metal which makes the "reed" in an organ, nor can keys and action, made, for lightness' sake, of dry,

pine wood with joints and hammers of felt, be prevented from picking up and giving off the atmospheric moisture which comes to them. All that we can do is to reduce to a minimum the amount of possible variation at those vital points where variation is most detrimental.

To overcome the grave annoyances above alluded to as far as possible is the constant study of the progressive manufacturer, and to this end we are ever experimenting. But inventions, conceived in error of judgment as to cause and effect, and thus aimed in the wrong direction, and adopted without sufficient



PAGANINI.

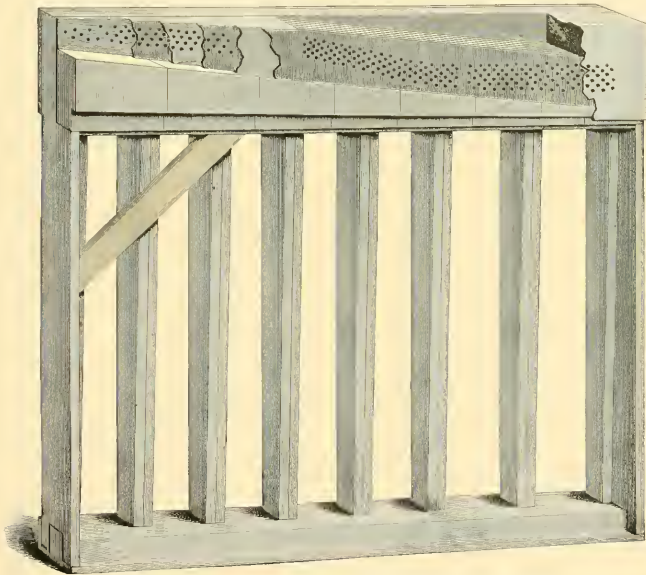
test, have cost fortunes in money and still more in reputation to some of the best meaning manufacturers. We are always experimenting and investigating and are careful to adopt nothing until we have sufficiently tested it, knowing full well that a patentable invention is not necessarily an improvement.

We have invented, tested, and perfected a number of devices, have adopted them because they have proved on trial to be improvements, and having obtained letters patent on them, they will be found only in our pianos.

An indispensable requisite in a piano is that it shall stand. That it shall stand in tune and that its action shall stand in ser-

viceable condition as long as possible without attention. Looking to this end we have, in the construction of our pianos, taken advantage of the well-known fact that while the better seasoned wood is the more susceptible it is to moisture, nevertheless it cannot vary (swell or shrink) lengthwise of its grain. Working on this undisputed principle of the non-varying quality of wood endwise of its grain, we have devised and patented two important improvements: one (for tune staying) on the construction of the Wrest Plank (otherwise called Pin-

Block or Head-Block) into which the tuning-pins are driven, the other (for action staying) on the construction of the Key-Bottom below the back end of the key where the key comes in contact with the action of the instrument. These two Endwood Patents are so simple, and the advantages so indisputable in actual use, as well as in theory, that it seems strange they had not been



UPRIGHT SKELETON FRAME, SHOWING END-WOOD PIN-BLOCK CONSTRUCTION.

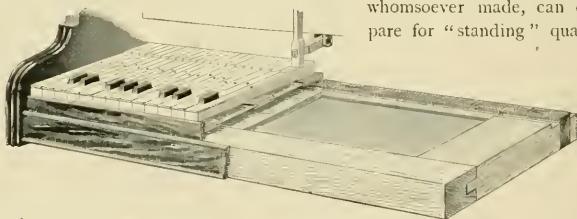
PATENTED OCT. 4, 1887.

thought of before, but this is always said of every invention which proves good. We think it is not an exaggeration to say that our Endwood Patents for tune and action staying are to the piano what the chronometer balance has proved to the watch.

In our patent head-block, the portion in which the tuning-pins are driven is composed of the finest and hardest rock maple glued together in layers, the grain of each running in a different direction to the grain of the adjoining layers; and this construction extends back through the pin-block to a point as far as the pin penetrates. For the remainder of the head-block, below the line of the tuning-pins, the wood is so arranged that the grain runs vertically, this in turn bearing on the vertical grain of the wooden frame, so that throughout the piano, from tuning-pin down, there is continuous, non-shrinking, non-varying "endwood." We were a long time perfecting and testing this system, and unhesitatingly assert that pianos made with it are greatly superior to any others; it is one of the best improvements ever made.

An account of the test that our pianos (as we used to make them) were put to at the New England Conservatory will be found in Mr. Hale's letter of Dec. 24, 1887, on page 43.

But this was before we had invented and patented our new head-block. As well as our pianos stood before, the improvements we have made are marked, and no piano in the world, by whomsoever made, can compare for "standing" qualities



ENDWOOD KEY-BOTTOM CONSTRUCTION.
PATENTED MAY 17, 1887.

with those we now make. Mr. Hale's letter of April 24, 1889, on page 61, is expert evidence of great weight on this matter, and his later testimony in letter of March 9, 1891, on page 44, is confirmatory of the value of our piano as a whole, and convincing if anything can be.

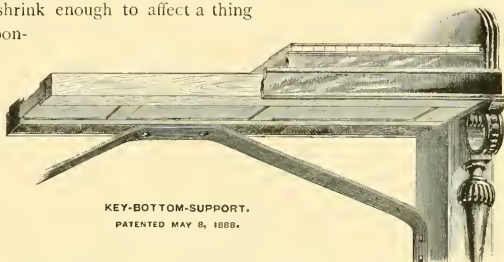
The other "Endwood" patent consists of so constructing the "key-bottom" that the key-frame rests on a bed of "endwood," non-shrinking and non-varying, so that the keys at the back end rest on a bed of vertical "endwood" constructed just under their point of contact with the riser, which is the mem-

ber of the action which the key actuates. The key-bottom is made of two-inch white pine plank, for strength and stiffness. When one remembers how a well-made bureau drawer, made of thin stock, will stick in damp weather, he can readily see that the thick key-bottom of dry white pine can easily swell and shrink enough to affect a thing

so delicately respon-

sive as a piano action, and that this patent of ours, while not accomplishing the impossible, helps toward the unattainable perfect by

removing one of the troubles heretofore unsurmounted.



KEY-BOTTOM-SUPPORT.
PATENTED MAY 8, 1888.

Our other patented key-bottom improvement, preventing all twisting and sagging of the key-bottom, consists of a truss, which we make of metal, bracing the key-bottom just under the point of contact of key and action, where the "endwood" key-bed lies, and having its ends also resting in the vertical grain of the perpendicular ends of the Upright Piano, thus giving continuous bearing of "endwood" and metal throughout the piano from the action down.

If anyone is inclined to thoughtlessly argue that this truss is unnecessary to support so short a span of so thick a thing as the key-bottom, let him stop and consider for a moment how the thickest timber in a factory or a barn will sag of its own weight in time, even in a short span; or, a more familiar example, a cane or umbrella standing a long time in a corner sags noticeably out of straight. Anglers understand this so well that they hang up by their ends the joints of their finest rods instead of standing them up slanting in a corner.

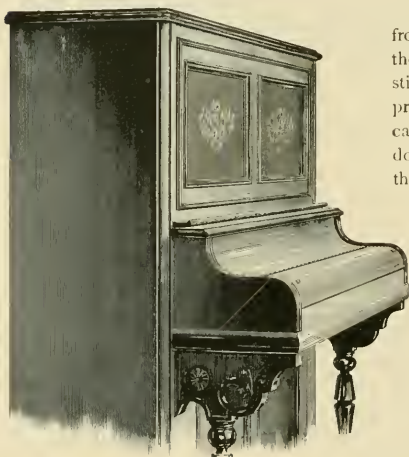
TOUCH REGULATOR.

Patented July 16, 1889.

The Touch Regulator, put in our pianos on order only, enables the pianist in an instant to change the touch of the piano to any required degree of hardness for technical practice and exercise of the fingers. This is of great interest to many teachers and artists.

PATENT AGRAFFE.

Another valuable patent is that on our Agraffes used for the treble in Grand Pianos where the strings are short. It is desirable to have the hammers strike the strings as near the Agraffe-bearing as possible; and this is better attained through the shape of our patented Agraffe than had ever been done before.



SHUT.—SLIDING FALL AND AUTOMATIC DESK FRONT.
PATENTED OCT. 4, 1881.

Our patent automatic desk-front and sliding fall, because of their great convenience, constitute the most valuable improvement in Upright Piano cases. It is true this has to do with the case alone; but the musical part of an instrument is not harmed by the case being made beautiful and convenient, whatever may be said by those unprogressive manufacturers, who either from want of energy and ability or from a dislike to increase the cost and lessen the profit in their manufactures, have not improved their cases in years. This is so convenient, and such an improvement over any piano

case ever made heretofore, that with many people who are undecided what piano to buy, it is the deciding point the moment they have seen it. The cuts show this device clearly, picturing the instrument as it is when closed and also when it has been opened for use, with the whole upper front frame converted into a long, roomy music-desk. The pianist who plays alone or in piano duets will find this exceedingly convenient for holding several sheets of music at once; and where the piano is used with other instruments this continuous desk is of the

greatest value, enabling all, without turning the head, to see each other's score and motions; thus rendering it easier to always be in time. The desk is also lower than is ordinarily the case, bringing music and hands nearer together, — an advantage every player will appreciate.

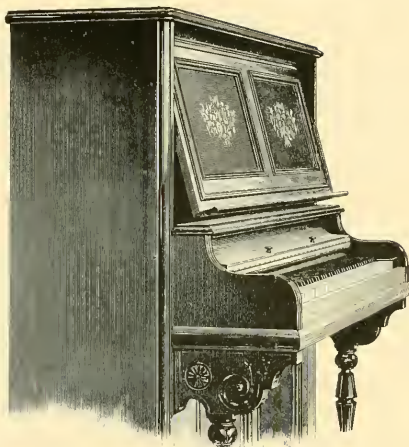
SOFT-STOP.

Patented Nov. 6, 1888.

Our PATENT SOFT-STOP is not a soft pedal, and has nothing to do with the pedals, but is a distinct attachment secured to us exclusively by letters patent. We have no patent on the name Soft-Stop — any one can use the name and apply it to any sort of device good or bad. But ours is a valuable device which we have patented, and to which we apply this common name. Whatever others may represent, our Soft-Stop should not be judged by any other device under a like name, nor without trying it and seeing what it will accomplish.

It is not connected with, and does not affect the action of the piano, and thus cannot change the feeling of the action. Operated as readily as a "stop" in an organ, it so reduces the tone that the din and bang of practice need not be heard outside the room, but can go on without disturbing the invalid in the sick-room, the baby taking its nap, students at their lessons, teacher and class at recitations, the professional mind centred upon its exacting task, or any neighbor within or without the house. In short, this invention enables one to actually enjoy piano practice without disturbing any one.

And yet this great improvement in the piano does not, while so reducing the



OPEN.—SLIDING FALL AND AUTOMATIC DESK FRONT.

PATENTED OCT. 4, 1887.

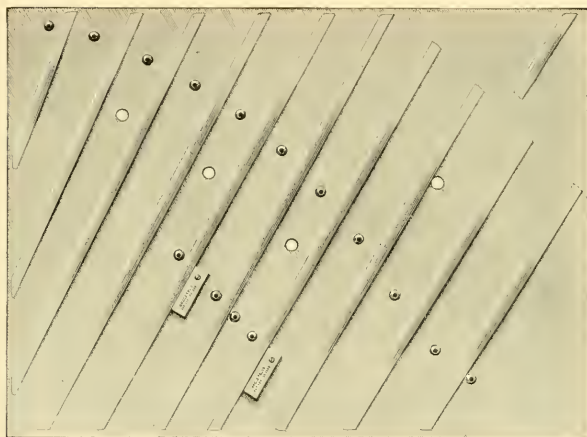


VON WEBER.

tone, take away its musical quality ; it does not produce a tubby, thumping tone like a blow upon a bar of metal, but the sweet, clear, singing tone remains, reduced in quantity, not ruined in quality. The tone, when our Soft-Stop is in operation, is just loud enough for the player's and teacher's purpose, but not loud enough to disturb any one.

It is not true (even if a piano dealer with something else to sell does say so) that there is any complicated mechanism about our Soft-Stop which will get out of order and cause trouble. It is simplicity itself in its operation, too simple to get out of order, and any man or bright boy could remove it entirely from the piano in a moment without affecting any other function of the instrument in the least degree.

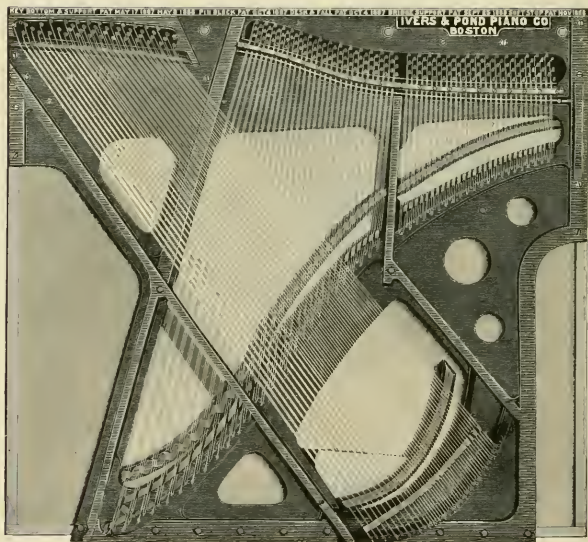
Fully nine-tenths of the wear on the piano is saved while the Soft-Stop is employed, and the rich tones of the piano are thus saved for those times when the player performs for the pleasure of willing listeners, not to the annoyance of a forced audience.



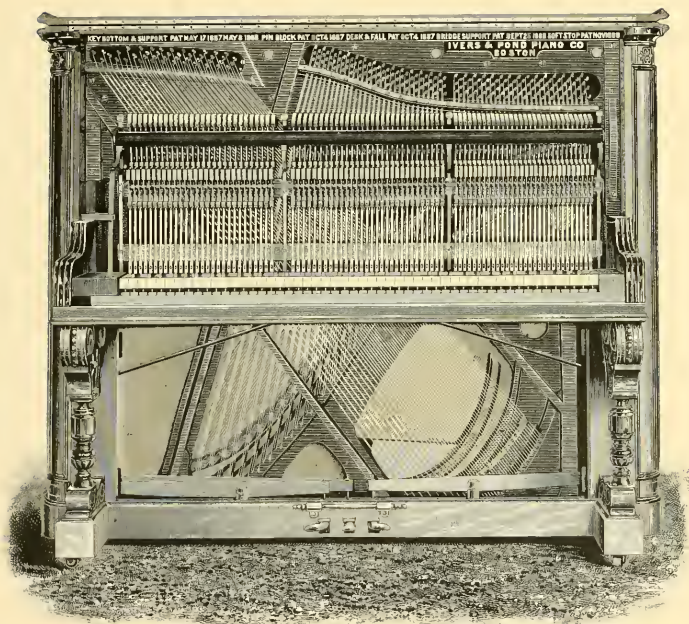
BRIDGE TRUSS.

Patented September 25, 1888.

On this page we show the back of our upright sounding-board and the system of barring or bracing it to support the great strain to which it is subjected on the front side by the pressure of the strings on the sounding-board bridges. The cut also shows our patented overhanging bridge supports, whereby the bridge is braced without imparting its own rigidity to the sound-board, or interfering with a free vibration. The objects attained by this invention are, that the bearing of the bridge on the sound-board is nearer the middle of the board, where the fullest vibration is, while the bearing of the strings on the bridge is nearer the rim, the strings being therefore longer than they otherwise could be. Without any support, the pressure of the strings on the overhang of the bridge is liable to strain the bridge or tear it from the sound-board; while any support resting on the sounding-board must injure the freedom of vibration.



Scale of the interior of Ivers & Pond Upright Styles S and T, after sounding-board, metal frame and stringing have been added to the wooden skeleton frame shown on page 17.



INTERIOR OF STYLES S & T,

After being inserted in the case, with action and keys in place.

DESCRIPTION.

STYLE W, UPRIGHT.

ILLUSTRATION OPPOSITE.

In either ebonized finish, mahogany, oak, or figured walnut.

All mouldings and trusses of solid mahogany, oak, or walnut, in pianos finished in those woods.

CASE. Double-veneered inside and out; ivory keys and ebony sharps; carved trusses; upper panels carved; plated pedal-guard; continuous hinges on top and fall. Bottom made tight to exclude mice.

SIZE. 4 ft. 8 in. high, 5 ft. $2\frac{1}{2}$ in. wide, 2 ft. $3\frac{1}{4}$ in. deep.

SCALE. $7\frac{1}{3}$ octaves, overstrung, three strings to each note throughout, except in wound bass strings; full metal frame extending over pin-block or wrest-plank to top of Piano; metal depression bar, performing the duties of agraffes in Grands and Squares. Three pedals, as in Grands.

PATENTS. Pin-block or wrest-plank. Pat. Oct. 4, 1887.

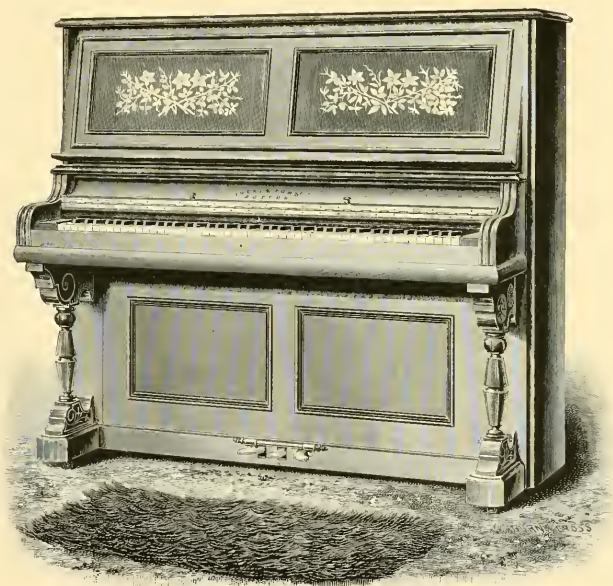
Key-bottom. Pat. May 17, 1887.

Key-bottom support. Pat. May 8, 1888.

Automatic desk-front and fall. Pat. Oct. 4, 1887.

Bridge truss. Pat. Sept. 25, 1888.

Soft-stop. Pat. Nov. 6, 1888.



STYLE W, UPRIGHT.

EBONIZED, MAHOGANY, OAK OR FIGURED WALNUT.

DESCRIPTION OPPOSITE.

DESCRIPTION.

STYLE S, CABINET GRAND.

ILLUSTRATION OPPOSITE.

In either ebonized finish, figured walnut, oak, or mahogany.

All mouldings and trusses of solid walnut, oak, or mahogany, in pianos finished in those woods.

CASE. Double veneered, inside and out; ivory keys, ebony sharps; carved trusses. Plated pedals and pedal guard. Continuous hinges on top and fall; uppers panels carved. Bottom made tight to exclude mice.

SIZE. 4 ft. 9½ in. high, 5 ft. 4½ in. wide, 2 ft. 2½ in. deep.

SCALE. 7¾ octaves, overstrung, three strings to each note, except in wound bass strings; metal depression bar, performing the duties of agraffes in Grand and Squares. Full metal frame extending over pin-block to top of frame. Three pedals, as in Grands.

PATENTS. Pin-block or wrest-plank. Pat. Oct. 4, 1887.

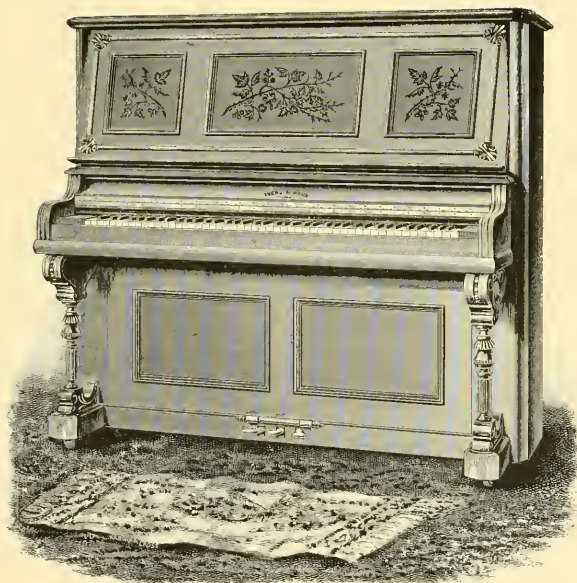
Key-bottom. Pat. May 17, 1887.

Key-bottom support. Pat. May 8, 1888.

Automatic desk-front and fall. Pat. Oct. 4, 1887.

Bridge truss. Pat. Sept. 25, 1888.

Soft-stop. Pat. Nov. 6, 1888.



STYLE S, CABINET GRAND.

EBONIZED, FIGURED WALNUT, OAK OR MAHOGANY.

DESCRIPTION OPPOSITE.

DESCRIPTION.

STYLE T, UPRIGHT GRAND.

ILLUSTRATION OPPOSITE.

In either figured walnut or mahogany.

All mouldings and trusses of solid walnut or mahogany to match.

CASE. Double-veneered, inside and out; ivory keys and ebony sharps; richly carved trusses and pilasters; upper panels richly carved; heavily panelled ends and corners; plated pedal and pedal-guard; continuous hinges on top and fall. Bottom made tight to exclude mice.

SIZE. 4 ft. 9½ in. high, 2 ft. 2½ in. deep, 5 ft. 10 in. wide.

SCALE. 7⅓ octaves, overstrung, three strings to each note throughout, except in wound bass-strings; metal depression bar, performing the duties of the agraffe in Grand and square; full metal frame, extending over pin-block to top of piano. Three pedals, as in Grands.

PATENTS. Improved pin-block or wrest-plank. Pat. Oct. 4, 1887.

Improved key-bottom. Pat. May 17, 1887.

Improved key-bottom support. Pat. May 8, 1888.

Automatic desk-front and fall. Pat. Oct. 4, 1887.

Bridge truss. Pat. Sept. 25, 1888.

Soft-stop. Pat. Nov. 6, 1888.



STYLE T, UPRIGHT GRAND.

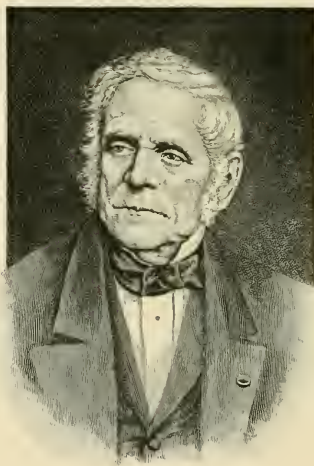
FIGURED WALNUT OR MAHOGANY.

DESCRIPTION OPPOSITE.

GRAND PIANOS.

The Grand, so it be a good one and in good order, is of all pianos the most satisfactory. In skilful hands it has possibilities which no other piano contains.

In building the Grand Piano questions of cost and room are subservient to



AUBER.

those of volume of tone and power of action. In those homes where music is a feature of the daily life, the smaller Parlor Grands are rapidly growing in favor, if only the money and the room are to spare; and when we consider that a small Grand costs no more to-day than a Square did fifteen or twenty years ago, it seems probable, in view of the rapidly increasing wealth in our country, that the Parlor Grand is the "coming piano."

No finer instruments of their respective classes have ever been made than our small Parlor Grand, Style 13 (page 37), and the large Parlor Concert Grand, Style 15 (page 39).

We realize how broad this assertion is, but we can justly say no less. It must be remem-

bered that there are no secrets possible in piano-forte making, nor monopolies of material and skilled labor. The piano-forte of to-day has been evolved, not

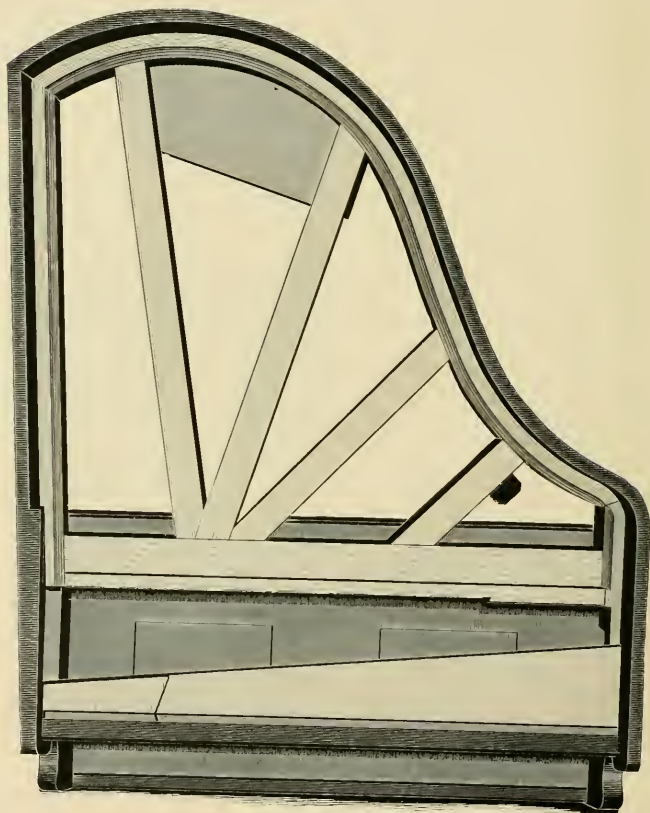
by any one mind nor by any one house, but by the combined thought and labor of many men and generations, and the vital question for the buyer is, what manufacturers are enlightened enough to-day to use to advantage and put into their pianos the sum of the past experience and present knowledge of the whole craft? If, for instance, the widened sounding-board gives more vibration than the narrow one, however long, the practical question is, "Who to-day use the wide sounding-board?" rather than "Who first used it?" The history of what has been done has its place, but the making of history, the doing of to-day, is the vital thing of every matter, whether it be building a nation or building a piano.

The features in which our Grands are especially excellent are : First, wonderful capacity for sustained tone, our patent bridge support (see page 19), combining with the delicate shaping and arranging of all the parts of the instrument, to give us a slight advantage over others in this regard. Second, the remarkably easy scale, one part balancing another, bass, middle, and treble giving an unbroken and beautifully balanced whole. Third, power and reserve power, equalling and surpassing many larger Grands.

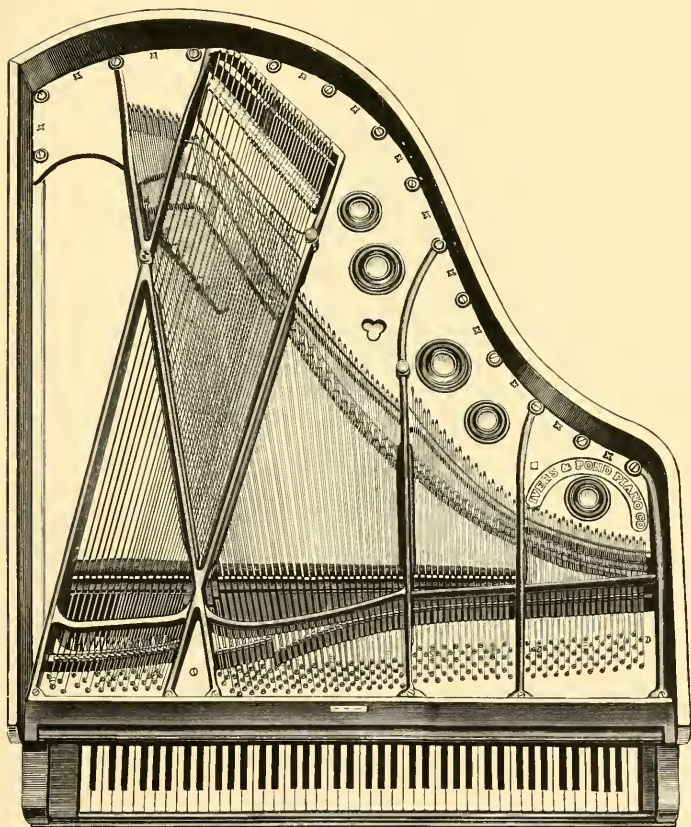
We use the Repeating Swiss Action (so called, denoting a certain method of construction), undoubtedly the most effective and powerful Grand action ever made, and universally used in Grands of the best makes.

The case rims are made up by bending and glueing together many veneers of ash, which run continuously around all the curves of the case, securing the greatest possible degree of strength and sympathetic vibration.

We believe our Grands are not excelled by any other of similar size, for what price soever, or whatever the name and reputation of the makers.



Wooden skeleton frame of Grand Style 13, showing rim of glued-up ash veneers, before sound-board and metal frame are put in.



Grand Style 13 showing scale or interior, after sound-board, metal frame, bridges, agraffes, stringing, keys etc., are applied to the skeleton shown on preceding page.

DESCRIPTION.

STYLE 13, SMALL PARLOR GRAND.

ILLUSTRATION OPPOSITE.

Shown in different stages of construction on preceding pages.

In ebonized finish and mahogany. The legs, lyre, and mouldings of solid mahogany in pianos finished in that wood.

CASE. Made up in veneers, as described on a preceding page, securing sympathetic and continuous vibration, together with the greatest strength. Ivory keys ; solid mouldings ; continuous hinges ; carved legs and lyre ; adjustable fret-work music-desk.

SIZE. 6 ft. $1\frac{1}{2}$ in. long, 4 ft. $8\frac{1}{2}$ in. wide.

SCALE. $7\frac{1}{3}$ octaves, overstrung, three strings to each note, except wound bass strings ; agraffes throughout ; patent repeating " Swiss " action. Pin-block or wrest-plank of rock maple, wholly of glued-up layers, the grain of each layer at right angles to those adjoining. Sustaining (third) pedal. Patent Bridge Truss.



STYLE 13, SMALL PARLOR GRAND.

EBONIZED OR MAHOGANY.

DESCRIPTION OPPOSITE.

DESCRIPTION.

STYLE 15, LARGE PARLOR CONCERT GRAND.

ILLUSTRATION OPPOSITE.

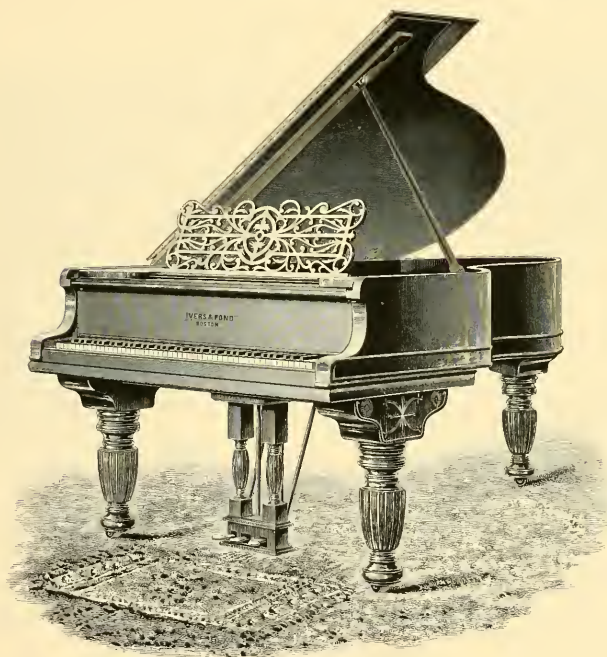
In ebonized finish. Other woods on special orders.

CASE. Made up of ash veneers running clear around the rim from one end to the other, combining sympathetic and continuous vibration with the greatest possible strength. Ivory keys, solid mouldings; continuous hinges; carved legs and lyre; adjustable fret-work music-desk.

SIZE. 7 feet 7 inches long, 5 feet and $\frac{1}{4}$ of an inch wide.

SCALE. $7\frac{1}{3}$ octaves, overstrung, three strings to each note, except wound bass strings; agraffes throughout. Repeating "Swiss" action. Pin-block of rock maple glued up in layers, each at right angles to those adjoining. Third or sustaining pedal.

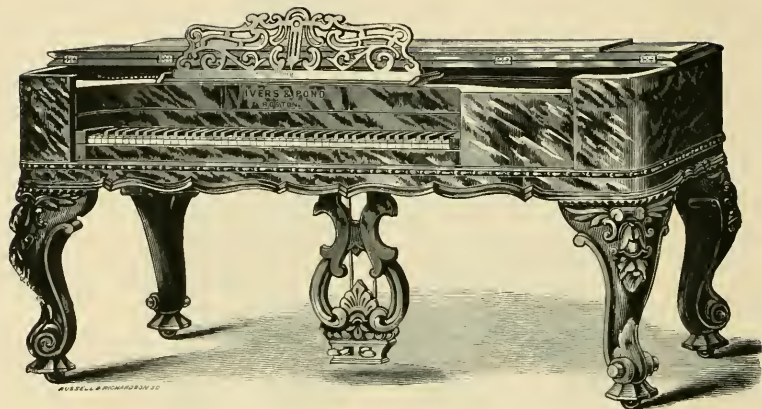
PATENTS. Bridge truss, Pat. 1888. Agraffes, Pat. 1891.



STYLE 15, LARGE PARLOR CONCERT GRAND.

EBONIZED. — OTHER WOODS ON ORDERS.

DESCRIPTION OPPOSITE.



STYLE 3, SQUARE PIANO.

EBONIZED FINISH.

CASE. Four large round corners, back like front; double-veneered, inside and out, with thick sawed veneers; carved legs and lyre: fret-sawed music-desk and solid rosewood mouldings, as above; bevelled top; ivory keys and ebony sharps.

SIZE. 6 ft. 9 in. long, 3 ft. 4 in. wide.

SCALE. $7\frac{1}{8}$ octaves, over-strung, agraffes throughout; pin-block, or wrest-plank, of rock maple, glued up in layers, the grain of each running at right angles to that of adjoining layers.

TESTIMONIALS.

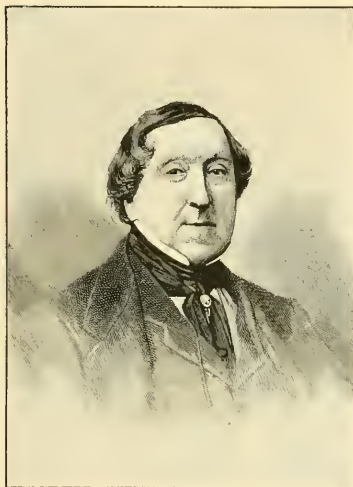
Here follow many testimonials from Schools scattered through the land, which have bought our pianos in numbers anywhere from one each to more than a hundred. These are the very strongest evidence of intrinsic worth, because they come from people whose business and life experience make them competent judges. They see so many pianos of so many makes that they learn to drop prejudice and judge by the service actually rendered.

These are not subject to either of the common criticisms (just or unjust) that they are bought of professionals, or extracted from the good nature of every-day customers not experts.

We gladly furnish, however, any quantity of testimonials — and good ones, too — in addition to those in this book. We here present these only because of lack of room for more, and because they are, by virtue of their source, the most weighty evidence possible.



CHORISTER BOYS. — MRS. ANDERSON.



ROSSINI.

NEW ENGLAND CONSERVATORY OF MUSIC.

There are now in use in the New England Conservatory of Music more than One Hundred Pianofortes manufactured by your Company. Many of them have stood the severe Conservatory practice (about eight hours per day) for more than five years. Not one has failed or been returned to the factory for exchange, but all have given and are giving good satisfaction; thus proving the excellent quality of the instruments and the sterling integrity of the manufacturers.

Boston, Dec. 24. 1887.

E. TOURJÉE, Director.

NEW ENGLAND CONSERVATORY OF MUSIC.

It is now almost six years since a very large number of your pianofortes were purchased by this Conservatory, and placed under my immediate supervision, as to tuning and regulating. I now take great pleasure in being able to make you what seems to me to be a most encouraging report, concerning their durability and general character.

Each one of these instruments has been subjected to the unusually severe test of not less than eight hours daily practice (the piano being used by two pupils); and in every case the comparatively small amount of attention necessary to keep them in good order, and the even manner in which they have worn, has demonstrated the thorough and practical method of their construction.

One special feature in this connection, and which I think is very much in their favor, is the marked stability of the original tone, an occasional resurfacing of the hammers being all that is necessary to restore it completely.

Now it would be both unwise and unnecessary for me to say that your pianos are "unequalled" or that there is no chance for improvement; I am however prepared to say that I have yet to find a piano which by its superiority can break the remarkably fine record your instruments have thus far made in this Conservatory.

One thing which gives me special confidence in these pianos as a whole lies in the fact that we have repeatedly ordered them sent up to us at short notice, in which case they have been taken directly from your warerooms, and since these have worn equally as well as those made especially for us in large lots, I am assured those we are using are in no way superior to those sold to every customer.

I am also glad to know that you are still intent upon making all possible improvements in the general construction of your already finely made piano, and I am not a little interested in that new idea of endwood for the pin-block and key-bottom, for I certainly think, from all I can judge of its workings, that you have secured a most effectual device for preventing the great annoyance occasioned by atmospheric changes.

Allow me, in conclusion, to congratulate you on your well merited and honestly earned success as pianoforte manufacturers, and wishing you continued prosperity in all your future efforts, I am yours very truly,

Boston, Dec. 24, 1887.

F. W. HALE,

Principal of Tuning Dept. and Teacher of Harmony.

NEW ENGLAND CONSERVATORY OF MUSIC.

At different times during the past years I have made a brief report as to the service of your piano-fortes in this Conservatory, which have been under my personal supervision.

It ought, and doubtless will be gratifying to you when I still reiterate the statement of former years. Indeed, all that has been written, either by myself or others, in commendation of your excellent instruments, is even now being daily demonstrated upon the instruments which are the property of this institution. While we are always willing, and even anxious, to receive the latest improvements, I must confess to you that I do not see how it is possible for you to improve upon these you now furnish us.

I believe I wished you success in past letters; this you now unquestionably have, so all there is left for me is to thank you most sincerely for the valuable improvements your instruments bear.

Boston, March 9, 1891.

F. W. HALE,

Principal of Tuning Dept. and Teacher of Harmony.

**NEW ENGLAND CONSERVATORY
OF MUSIC.**

It gives me pleasure to add my word of sincere praise to the many already given in favor of the elegant pianos made by your house. The upright which I selected for my own use, I certainly think equals any that I have ever played on, for richness and beauty of tone, while in delicacy of touch and flexibility of action, it is all that the most fastidious could desire. I will add that my tuner has said to me upon more than one occasion, that he never took care of a piano which stood so well in tune. You are welcome to make whatever use of this you may deem fit.

J. D. BUCKINGHAM.

Boston, October 1, 1885.



MEYERBEER.

NEW ENGLAND CONSERVATORY OF MUSIC.

The perfect satisfaction I have enjoyed in the use of the piano I purchased of you a short time since, makes it a pleasure for me to recommend your instruments in every particular. I have yet to decide which pleases me most, its power and sonorousness, its sustained singing quality, its tender delicacy, or its perfect touch which answers every demand made upon it. I assure you I am most happy in knowing a piano that I can so conscientiously recommend to my friends and pupils.

Boston, October 17, 1885.

F. A. PORTER.

NEW ENGLAND CONSERVATORY OF MUSIC.

An acquaintance of several years with your fine Upright Pianos leads me to unhesitatingly endorse them for their magnificent tone and action. Without prejudice to any, I can truly say that I have never in my experience met with a piano, either for teaching or concert work, that I think more thoroughly reliable in every respect, than those of your manufacture. It is with pleasure that I send you this expression of my admiration for your beautiful pianos, and I can confidently recommend them as *unsurpassed* to any who may be about to purchase.

Boston, November 10, 1885.

C. F. DENNÉE.

NEW ENGLAND CONSERVATORY OF MUSIC.

Enclosed is a testimonial, which I feel in duty bound to offer you. I told Mr. Thompson, when the pianos were put into the Conservatory, that if they stood the test, he would find me a friend of the piano, and if they *did not*, I should feel it my duty to denounce them to all asking regarding them. They have come out triumphant, and you are at liberty to show the enclosed to any one you please, or print it in your catalogue.

A. D. TURNER.

NEW ENGLAND CONSERVATORY OF MUSIC.

Allow me of my own accord, and entirely unsolicited by you, to acknowledge the decided merits of your Upright Pianos. After a test of three years' usage of two of them in my teaching room at the Conservatory, it gives me unqualified pleasure to testify to their worth as regards *quality* and *volume* of tone, *action*, and their wonderful power to resist the wear and tear of practice.

Boston, June 3, 1885.

A. D. TURNER.

RIPON COLLEGE, RIPON, WIS.

The three Ivers & Pond Pianos purchased by me have given most excellent satisfaction in every particular, but especially in sweetness of tone, delicacy of action and tune-staying qualities. My first purchase, Cabinet Grand, style K, has been

in constant use in our School of Music, about 14 hours daily, during two and one-half school years, and as yet shows no evidences of wear, being apparently as good as new,—certainly a severe test.

I take pleasure in recommending your pianos highly, etc.

December 7, 1887.

C. A. ELLENBERGER.

**SOLDIERS' ORPHANS' HOME,
STATE OF ILLINOIS, NORMAL.**

After trying your piano for two years, I take pleasure in saying that it gave perfect satisfaction. I do not hesitate to recommend it to any and all who wish a first-class instrument at reasonable rates.

H. C. DEMOTTE,

Supt. I. S. O. H., Ex-Pres.

Chaddock College.

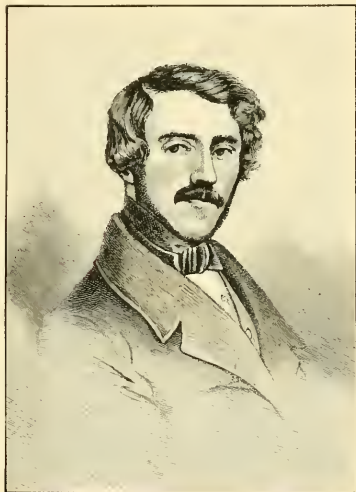
November 10, 1887.

**MOUNT ST. JOSEPH'S,
DUBUQUE, IA.**

. . . We do not hesitate to add our name to the list of those who have spoken in praise of your instruments. . . .

SISTERS OF MOUNT ST. JOSEPH'S.

January 13, 1888.



DONIZETTI.

MICHIGAN SCHOOL FOR THE BLIND, LANSING.

In response to your inquiry as to the satisfaction given by your pianos, will say—That we have one purchased in 1881; it has been in constant use as a practice piano ever since: is still in use, and considering the work done upon it, is in good condition now.

January 6, 1888.

N. G. RACE, *Acting Supt.*

MCCUNE COLLEGE, LOUISIANA, MO.

I take pleasure in saying that the pianos purchased at your factory and used by us daily for instruction and practice have proved entirely satisfactory. They have kept in tune and retained their superior tone-quality better than any pianos we have used, even those of the most popular manufacturers. As fast as we can dispose of the other pianos in the College, we shall replace them with the Ivers & Pond Pianos. I have no hesitation in recommending your pianos as possessing the best qualities for parlor, concert and school purposes.

November 12, 1887.

H. T. MORTON.

HARCOURT PLACE SEMINARY, GAMBIER, O.

I take great pleasure in stating the merit of your pianos. I have used them for several years with the best satisfaction. They are rich in tone and perfect in action, and stand the severe strain of school use better than any pianos I know of.

MARY McMARTIN.

STATE NORMAL SCHOOL, OSWEGO, N. Y.

It gives me pleasure to say of your piano, which has now been in use in our Kindergarten for two years or thereabouts, that it wears exceedingly well. We discover nothing of that metallic sound which is very likely to come with use in pianos generally. It has a very sweet tone, and we all enjoy it very much.

November 14, 1887.

E. A. SHELDON,
Prin. of the S. N. & T. S.

SACRED HEART ACADEMY, ATLANTIC CITY, N. J.

The piano purchased a few months ago gives perfect satisfaction, and find the soft-stop a great advantage, as it permits practicing quite near the study hall, without disturbing the students.

August 11, 1889.

A. GRUGAN, *Supt.*

BONAIR INSTITUTE, SMITHVILLE, VA.

. . . I am highly pleased with the piano I bought of you. The volume of sound and sweetness of tone make it pleasant to all concerned.

November 8, 1887.

(Rev.) G. A. GIBBS, *Pres.*

CHATTANOOGA UNIVERSITY, CHATTANOOGA, TENN.

Your piano now in use in Rust University has given excellent satisfaction. We are in every respect pleased with our purchase. (Rev.) W. W. HOOPER.

P. S. Rev. C. E. Libby is now President of Rust University, at Holly Springs, Miss. I may add that, while I was there, a number of agents for other pianos examined yours, and each one said we had a good instrument at a low price.

January 2, 1888.

W. W. H.

**UNIVERSITY OF NASHVILLE,
NASHVILLE, TENN.**

The upright piano which you made for me in the summer reached me a few days ago in good order, and I want the pleasure of saying to you that I am more than pleased with my purchase. In finish and tone the instrument is a gem, and elicits the admiration of all who have tested it. In all respects you have done even more than you agreed to do. I have never been more pleased with any purchase I have ever made.

Gratefully,

W. H. PAYNE,

*Chancellor University of Nashville,
President State Normal College.*

November 16, 1888.



SCHUBERT.

GREENVILLE CONSERVATOIRE OF MUSIC, S. C.

Prof. M. G. DeCamps has been ill in health ever since last Spring, and at present is not at home. I will say that the parties to whom he sold the Ivers & Pond pianos are well pleased with their instruments, and the one we have at home at the Conservatory has given perfect satisfaction.

MRS. MARY E. DECAMPS.

November 15, 1887.

LAWRENCE (MASS.) PUBLIC SCHOOLS.

The instruments purchased of you have been in constant use in the Packard and Oliver Grammar Schools of this city for over a year, and are giving perfect satisfaction.

December 7, 1888.

GEORGE E. CHICKERING, *Supt. of Schools.*

CENTRAL FEMALE INSTITUTE, GORDONSVILLE, VA.

We have been using the Ivers & Pond Piano, style F, in the Institute for more than a year. It has proved itself a fine instrument and given entire satisfaction so far.

It has been in use every day from 8 A. M. to 9 P. M. during the school year.

November 23, 1887.

JAS. DINWIDDIE, *Principal.*

BROOKLYN CONSERVATORY OF MUSIC.

We liked your pianos very much indeed, they are very even in their action and kept in tune much longer than any other makes we had had before; we would certainly have taken them this year, had not the house of . . . made us such an offer that we thought we ought to accept it, as our expenses are very heavy, and a difference of \$15 to \$20 per month counts at the end of the year. However if we can recommend your pianos we will gladly do it.

LOUISE GROSCHEL.

December 6, 1887.

WESTERN MINNESOTA SEMINARY, MONTEVIDEO, MINN.

It is with pleasure that I recommend the Ivers & Pond Piano on behalf of the Western Minnesota Seminary. I have quite an extended acquaintance with different makes of pianos, and I know of none better to hold in tune, and the instrument cannot be surpassed for the money.

November 11, 1887.

LLOYD G. MOYER, *Treas. W. M. S.*

STATE NORMAL SCHOOL, FARMINGTON, ME.

Your piano gives perfect satisfaction. I am so well pleased with it that if I needed another I should get one as nearly like it as possible.

November 7, 1887.

GEO. C. PURINGTON, *Principal.*

THE A. M. CHESBROUGH SEMINARY, NORTH CHILI, N. Y.

The piano purchased of you receives many encomiums for its sweetness and volume of tone. Although in constant use, it requires but little tuning. Our teacher of music is well pleased with it, and commends its wearing qualities highly. We consider it a very fine instrument, and of superior workmanship and quality.

November 15, 1887.

BENSON HOWARD ROBERTS, *Principal*.

**WESLEYAN FEMALE COLLEGE,
MACON, GA.**

After a fair trial of your pianos in Wesleyan Female College, I am glad to say that they have met fully your high recommendation of them. I am well pleased with your pianos for school purposes.

W. C. BASS, *Pres.*

November 10, 1887.

YADKIN COLLEGE, N. C.

While President of Yadkin College, N. C., in '84-'85, I bought of Messrs. Ivers & Pond an upright piano for the use of my Music Department. It gives me pleasure to state that the piano stood well the severe test of trial. From this test I hesitate not to say I believe the pianos manufactured by Ivers & Pond to be excellent instruments.

W. A. ROGERS, A. M.,

Late President Yadkin College, N. C.



MENDELSSOHN.

MOUNT CARROLL SEMINARY, MT. CARROLL, ILL.

The Piano is at hand, and all are delighted with it so far.

October 21, 1887.

F. A. W. SHIMER, *Principal*.

NEBRASKA STATE NORMAL SCHOOL, PERU.

After having had the use of your Piano for two terms in our Philomathean society, we can cheerfully say that it is entirely satisfactory and that we can recommend it to any one wishing an instrument.

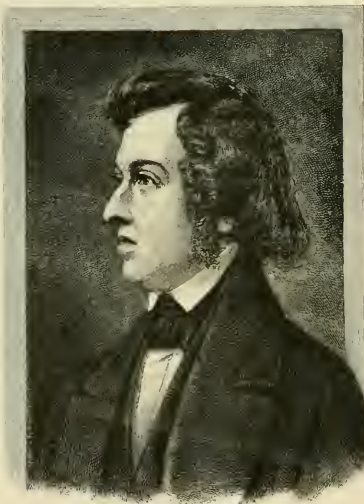
J. F. ORD, *Pres.*

C. J. PIERSON, *Sec.*

I most cheerfully concur in the above recommendation.

December 13, 1887.

GEO. L. FARNHAM, *Prin.*



CHOPIN.

use during that time. It keeps in tune remarkably well and is altogether the most satisfactory instrument that we have ever used in our school work. I should certainly give your pianos the preference over any with which I am acquainted for school purposes, being reasonable in price, extremely durable, thoroughly reliable and satisfactory instruments.

November 15, 188-

**ALABAMA ACADEMY FOR THE
BLIND, TALLADEGA.**

The two pianos bought of you, two years ago, have proven to be all that we could desire. I see no possible objection to them. Mr. Laverty, our principal instructor in music, is a first-class man, and he speaks in the highest terms of them.

I. H. JOHNSON, *Principal.*

November 10, 1887.

**BISHOP SCOTT ACADEMY,
PORTLAND, OREGON.**

The piano that I purchased of you two years ago for my school use is in perfect order to-day. It shows no signs whatever of the rough handling that it has received at the hands of our pupils, who have used it continuously for practising and evening amusement. It has been in almost constant

J. W. HILL, *Prin.*

November 20 '87

DANA HALL,
WILLENLEY, MASS.

Mrs. J. & L. L.

We are experienced
of more than six years.
We have found your
plans. For continuous
school practice, more
durable & satisfactory
than those of any
other firm.

Julia A. Eastman.
Principal.

CATHOLIC PAROCHIAL SCHOOL, HARPER, IOWA.

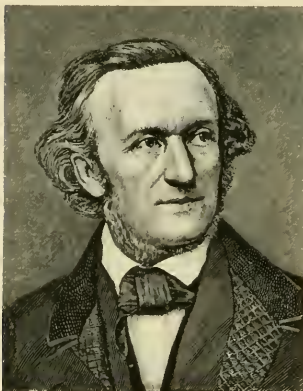
I am only too willing to acknowledge the gentlemanly treatment received at your hands, when purchasing my piano, and am willing to give your pianos all the praise they so justly deserve.

My piano has been severely tested. For one year and a half I had to keep it in a low, damp room. During the winter it was frequently covered with frost. One night it was exposed to the rain, then it was shipped over thirty miles of rough roads on a farm wagon, and the only damage it sustained was slight cracks in the varnish hardly noticeable. Lately I had it tuned for the first time. After two years of hard use I like it even better than I did at first. I can, therefore, truly and conscientiously say, that I consider your piano the best now made, in beauty of finish, perfection of sound, and above all in durability, and everybody here thinks the same. I sincerely advise everybody, who wishes to purchase a first-class instrument, to get one that is manufactured by the firm of Ivers & Pond.

I am willing that you should make use of whatever you find in this letter for your testimonial list, and remain,

JOHN H. FIDLER, *Principal.*

December 13, 1887.



WAGNER.

STATE HOSPITAL FOR THE INSANE, NORRISTOWN, PA.

We have had two of your pianos in use in our wards for over two years, and have pleasure in saying that they have given the utmost satisfaction. They are distinguished by remarkable purity and sweetness of tone, and have borne the rather extraordinary wear and tear of an institution of this kind extremely well.

November 7, 1887.

ALICE BENNETT, M. D.,

Resident Physician Department for Women.

SMITH COLLEGE, NORTHAMPTON, MASS.

The piano I bought of you a year ago or more is doing good service, and I do not see any fault to find with it, either in tone or action, for the place it fills.

November 11, 1887.

BENJ. C. BLODGETT.

PEEKSKILL MILITARY ACADEMY,
N. Y.

We have had two of your Pianos in use for some time, and like them very much indeed; they have good wearing qualities, and we expect to put one in our new school (Worrall Hall, a school for young boys) in the course of a few weeks.

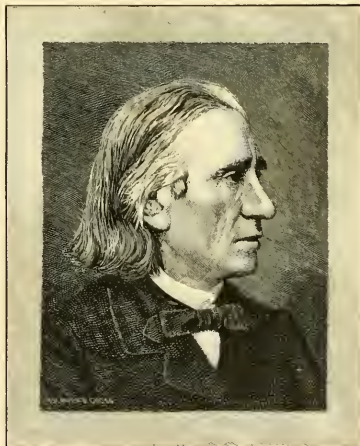
Col. C. J. WRIGHT, B. S. A. M.
November 9, 1887.

MONROE HIGH SCHOOL, N. C.

After testing in the school for nearly five years your piano, it gives much pleasure to say that it has given entire satisfaction, and proved to be more than what you claimed for it. It is easy of action, pure and sweet in tone, yet susceptible of great power. It stands in tune well, and bears the "wear and tear" of the music room the best of any I have ever seen. It is a general favorite with both students and teachers, and we used it at most of our Commencement concerts in preference to two others more costly. I feel no hesitation in saying that I consider it one of the best pianos manufactured, and for the money it has no equal. I must also compliment your Company on their perfectly fair and gentlemanly style of dealing. I can cheerfully and honestly commend your instruments to any desiring a splendid piano.

November 25, 1887.

J. A. MONROE. *Principal.*



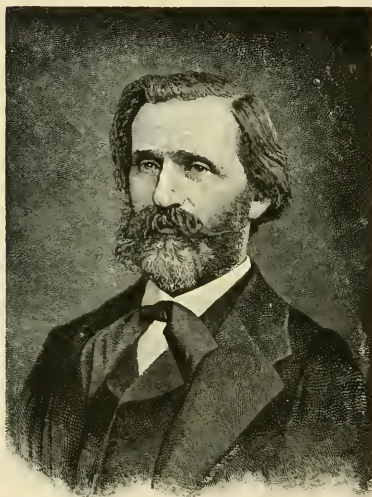
LISZT.

NEW YORK STATE INSTITUTION FOR THE BLIND, BATAVIA, N. Y.

. . . We have used one of your pianos one year, and regard it as a good instrument.

A. G. CLEMENT, *Superintendent.*

November 14, 1887.



VERDI.

back and forth, and only was tuned twice, each time by tuners who were themselves agents for other pianos; but both said it was an excellent instrument, and needed very little tuning. This all is God's truth.

November 16, 1887.

HOWARD COLLEGIATE INSTITUTE, WEST BRIDGEWATER, MASS.

We have been using your pianos for two years and are greatly pleased with them.

May 30, 1885.

HELEN MAGILL.

**CONSERVATORY OF MUSIC,
POTSDAM, N. Y.**

It gives me pleasure to testify to the great merits of your Pianos. In beauty and finish of tone, action and durability they are unexcelled. The several Pianos of your make in use in this place and in our Conservatory of Music give entire satisfaction.

F. E. HATHORNE.

December 3, 1887.

**ST. JOHN'S CATHOLIC CHURCH,
HANOVER, KAN.**

With much pleasure and in justice to you, I must state the Piano, which you sold me now over two years ago, is as good as ever; it was in constant use (and sometimes abused) by pupils just learning or practicing from morning till night; besides it was moved several times to public halls

J. PICHLER.



WARNER HALL
OBERLIN, CONSERVATORY of Music

Board of Instruction.

JAS. H. F. VINCILL, President	FENELON B. RICE, Director.
MRS. A. M. F. JOHNSON, Principal Lecturer.	
ELLA M. RICE.	L. CELESTIA WATTLER.
GEORGE W. ANDREWS.	HOWARD B. CARTER.
ARTHUR S. KIMBALL.	DWIGHT C. RICE.
HARRY C. DUBOIS.	FREDERICK D. DOOLITTLE.
CAMILLA M. KETTLER.	CHARLES W. MORRISON.
ETHEL W. WINSHIP.	LEONARD H. HOLTSTRAEM.
	CHARLES F. DOOLITTLE.

Oberlin, O.,

Dec. 21 1887

The Cover Board Piano ~~Notes~~
which we purchased about
one year ^{ago} have given entire
satisfaction. The tone is good,
the action is true and secure,
and the whole mechanism bears
evidence of honest and cap-
able workmanship.

Fenelon B. Rice

WACO FEMALE COLLEGE.

Your piano shipped me more than a year ago gives entire satisfaction. For durability and purity of tone it is very fine. I can heartily recommend the Ivers & Pond Piano.

November 13, 1887.

R. O. ROUNSAVELL, *President.*

CARLETON COLLEGE, NORTH-FIELD, MINN.

The pianos purchased of you for Carleton College have in every respect met our expectations, and proved excellent instruments. They fully deserve the high commendation which I am pleased to give them.

JAS. W. STRONG, *Pres.*

November 30, 1887.



SCHUMANN.

JUDSON INST., MARION, ALA.

The piano which I purchased from you three years ago has given perfect satisfaction. It has been used constantly day and night and is still in good order. I know of no better piano at the price.

E. E. AYRES, *per A. A.*

December 5, 1887.

LINDEN HALL SEMINARY, LITITZ, PA.

The piano we procured from you last year has given entire satisfaction, — in tone, touch and tune-keeping. In the latter respect, — so important in a school where the instrument is in constant use, our Professor says it is quite remarkable. At our Commencement concert the solo performers preferred your piano to two others of prominent makers. If all your pianos are equally good, I expect to confine myself to them.

June 27, 1888.

H. A. BRICKENSTEIN.

CENTRAL WESLEYAN COLLEGE, WARRENTON, MO.

It gives me great pleasure to certify to the good qualities of our Ivers & Pond upright piano. It stands in tune better than any other piano we ever had here. Its tone is brilliant and powerful, its action flexible and its touch elastic. According to my judgment, your instruments are especially suitable for schools, because of their greater durability. I can conscientiously recommend your instruments to any one intending to purchase, the more so as your business integrity cannot be excelled by any other firm.

H. A. KOCH, *President.*
June 25, 1888.

KENTUCKY FEMALE COLLEGE, PEWEE VALLEY.

The piano which I purchased from you, some two years since, has given perfect satisfaction. The piano tuner, who has been engaged in piano manufacturing for years, pronounces the workmanship excellent.

E. ROWLEY.
December 10, 1887.

GREENWOOD FEMALE COLLEGE, S. C.

We have had your Style J Upright in use for more than two years, and like it better than any piano we have ever seen on account of its rich, beautiful tone, its perfect action, and its unrivalled capacity for staying in tune. We have been using your Square a shorter time, but it has given satisfaction so far as tried.

November 28, 1887.

THE MISSES GILES, *Principals.*



SULLIVAN

PEACE INSTITUTE.

For Girls and Young Ladies.

54th Year, 21 Officers and Teachers.

STEAM HEAT, ELECTRIC LIGHT, &c.

JAS. DINWIDDIE, M. A. Univ. Va., Prin.

Raleigh, N. C., May 25, 1891.

Dear Sirs:-

Having used your instruments for a series of years, when I determined to refit this Institute with new pianos I naturally turned again to your house, because I had always found you so honorable and liberal in your dealings with me.

The seventeen (17) new pianos, just put in, are models for elegance of finish and richness of tone. Teachers and pupils are equally delighted with them.

I have found no upright pianos which are superior to yours in tone, finish or durability.

Yours truly,
Jas. Dinwiddie.



New England Conservatory of Music.

April 24, 1889.

IVERS & POND PIANO CO.

Gentlemen:—

I think it was in 1887 that I made a report as to the condition of your pianos in this Conservatory after five years of constant service. Among other things I made the statement that "While it would be unwise and unnecessary for me to say that they were unequalled, etc., I could say that I had never yet found a piano which by its superiority could break the remarkably fine record your instruments had made in this Conservatory."

It gives me much pleasure at this time to say that in the pianos purchased of you since then we find continued improvement, especially in their standing qualities. This last I attribute to your patent endwood pin block and key bottom construction.

In the New Soft-Stop we find a most excellent device. It saves the wear of the hammers to a very large extent, and as well, the noise resulting from technical practice.

With best wishes for your continued prosperity, I am

Yours very truly,

F. W. Hale
Principal of tuning department.



BOSTON PUBLIC SCHOOLS.

Rooms of the School Committee.

Mason St. June 26, 1889.

Ivers & Pond Piano Co.,

Dear Sirs:-

At a meeting of the
Committee on Supplies held 19th inst.
it was voted to purchase three square
pianos of your house at prices quoted,
and we trust you will furnish instru-
ments as highly satisfactory as the
six of same style you sold the city
last winter.

Yours very truly,

W. Chapin

Chairman Committee on Supplies.



ANGELS' HEADS. — SIR JOSHUA REYNOLDS.

WE REFER TO THE FOLLOWING SCHOOLS AS TO THE SATISFACTION OUR
PIANOS HAVE GIVEN THEM.

New England Conservatory of Music, Boston,—Over 100 Pianos.

Yadkin College,	Yadkin College, N. C.	House of Good Shepherd,
High School,	Centerville, Tenn.	Detroit, Mich.
Judson Institute,	Marion, Ala.	Mt. Carroll Seminary,
Carlton College,	Northfield, Minn.	Mt. Carroll, Ill.
Chaddock College,	Quincy, Ill.	Scio College,
State Normal School,	Farmington, Me.	Scio, Ohio.
McPherson Normal Coll.,		Cook Academy,
	Republican City, Neb.	Havana, N. Y.
Rust University,	Holly Springs, Miss.	Harcourt Place Seminary,
Dana Hall, Wellesley Coll.,		Gambier, Ohio.
	Wellesley, Mass.	Geneseo Normal and Training School,
School for Blind,	Lansing, Mich.	Geneseo, N. Y.
High School,	Monroe, N. C.	Baptist College,
Female College,	Waco, Texas.	Sioux Falls, S. D.
Conservatory of Music,		Linden Hall Seminary,
	Greenville, S. C.	Lititz, Pa.
St. Francis Xavier's Academy,		Ripon College,
	Denison, Tex.	Ripon, Wis.
Bishop Scott Grammar School,		Asylum for the Blind,
	Portland, Ore.	Little Rock, Ark.
Peekskill Military Academy,		Central Wesleyan College,
	Peekskill, N. Y.	Warrenton, Mo.
Howard Collegiate Institute,		Wesleyan Female College,
	W. Bridgewater, Mass.	Macon, Ga.
State Hospital for Insane,		St. John's School,
	Norristown, Pa.	Hanover, Kan.
Alabama Institute,	Talladega, Ala.	Kentucky Female College,
Conservatory of Music,		Pewee Valley, Ky.
	Port Huron, Mich.	Catholic Parochial School,
Miss S. V. H. Butler's School,		Bauer, Iowa.
	Poughkeepsie, N. Y.	Greenwood Female College,
		Greenwood, S. C.
		Hearn Institute,
		Cave Spring, Ga.
		A. M. Chesbrough Seminary,
		North Chili, N. Y.
		State Normal School,
		Oswego, N. Y.

Central Female Institute, Gordonsville, Va.	Zeta Psi Society, Bowdoin College, Brunswick, Me.
McCune College, Louisiana, Mo.	Concord Female College, Concord, N. C.
Western Minnesota Seminary, Montevideo, Minn.	Prof. F. Berchtold, State Agricultural College, Corvallis, Ore.
Groschel's Conserv. of Music, Brooklyn, N. Y.	Colfax College, F. N. English, A. M., Pres., Colfax, Wash.
Public Schools, Lawrence, Mass.	Dedham High School, Dedham, Mass.
N. Y. State Institute for the Blind, Batavia, N. Y.	Davidson College, Rev. M. A. Smith, Pres., Davidson, N. C.
Nebraska State Normal School, Peru, Nebraska.	Duluth Public Schools, Duluth, Minn.
Mt. St. Joseph Academy, Dubuque, Iowa.	School for Blind, Faribault, Minn.
Oberlin College, Oberlin, Ohio.	Sisters of Mercy, Freeland, Pa.
Smith College, Northampton, Mass.	Knox Seminary, Galesburg, Ill.
Arkansas School for Blind, Little Rock, Ark.	Granville Female College, Granville, O.
Convent School, Mauch Chunk, Pa.	Lawrence Academy, A. O. Tower, Prin., Groton, Mass.
Goddard Seminary, Barre, Vt.	Gloucester High School, Gloucester, Mass.
St. Lawrence University, Canton, N. Y.	Hagerstown Female Seminary, Hagerstown, Md.
Public Schools, Boston, Mass.	Black Hills College, Hot Springs, S. D.
St. Benedict's College, Atchinson, Kan.	Wyoming Seminary, Kingston, Pa.
Edward Little High School, Auburn, Me.	Keachie Male and Female College, Keachie, La.
Sacred Heart Academy, A. Grugan, Supt., Atlantic City, N. J.	Sacred Heart Academy, Rev. A. B. Kaul, Lancaster, Pa.
Lawrence University, Dr. B. P. Raymond, Appleton, Wis.	
Miss Braislin's School, Bordentown, N. J.	
Belmont School, B. F. Harding, Prin., Belmont, Mass.	
Bowdoinham High School, Brunswick, Me.	

- | | |
|--|---|
| Haskell Institute, Lawrence, Kan. | Episcopal College, Sioux Falls. S. D. |
| State Normal School, Mansfield, Pa. | Geyserville Baptist Chapel, Saratoga Springs. N. Y. |
| Mt. Union School, Mt. Union. O. | Sisters of Mercy, Scranton, Pa. |
| State Normal School, Millersville, Pa. | Salisbury Choral Union, Salisbury, N. C. |
| Wesleyan University, Middletown, Ct. | Sioux Falls University, Sioux Falls, S. D. |
| Baptist Female Seminary, Martinsburg, W. Va. | Spokane College, Spokane Falls, Wash. |
| Sisters of St. Benedict, Mt. Angel, Ore. | Livingstone College, Salisbury, N. C. |
| Marianna Male and Female College, Marianna, Ark. | Convent of Mercy, Tehama, Cal. |
| Napa College, Napa, Cal. | Sisters of St. Joseph, Troy, N. Y. |
| Coffin School, Nantucket, Mass. | Ursuline Sisters, Tiffin, O. |
| St. Michael's Academy, New Ulm, Minn. | Nazareth Academy, Victoria, Texas. |
| Ward Seminary, Nashville, Tenn. | Sisters of the Holy Cross, Woodland, Cal. |
| D'Youville Convent, Plattsburg, N. Y. | Wakefield Classical and Mathematical School, Wakefield, N. C. |
| Dominican Sisters, Pomeroy, Wash. | Woodstock Academy, E. R. Hall, Prin., Woodstock, Ct. |
| High School, Mr. Knox, Prin., Palmer, Mass. | Sisters of St. Joseph, West Troy, N. Y. |
| Normal School, Potsdam, N. Y. | Worcester Academy, Worcester, Mass. |
| Sisters of Mercy, Plymouth, Pa. | Dominican Sisters, Chicago, Ill. |
| Sisters of the I. H. M., Cor. 10th & Dickerson Sts., Philadelphia, Pa. | Bonair Institute, Charlotte, Va. |
| Wellesley Preparatory School for Young Ladies, Chestnut St., Philadelphia, Pa. | Convent of the Immaculate Heart, Carbondale, Pa. |
| Sisters of St. Dominic, Portland, Or. | Laurinburg Female Institute, Laurinburg, N. C. |
| St. Mary's Academy, Portland, Or. | Holy Angels Academy, Minneapolis, Minn. |
| Logan Female College, Russellville, Ky. | Sisters of Mercy, Nanticoke, Pa. |
| Synodical College, Rogersville, Tenn. | Palmyra Union School, Palmyra, N. Y. |
| Wm. M. Graybill, President. | Female Seminary, Steubenville, O. |

Richard Ranft,
Felts & Piano Materials.
204 East 18th St.
New York

Dec. 23, 1887.

Ivers & Pond Piano Co.,
Boston.

Gentlemen:--

I take pleasure in saying that for years your company has been a large customer of mine for felts, piano wire, hardware, &c.; that the above goods have been promptly paid for in Cash, and invariably been of the highest grade, especially the hammer felt, of which I furnish you only one quality, i.e. the best, of the well known make of I. D. Weickert, Leipzig Germany, the same as I supply to Steinway & Sons, Decker Bros., Chickering & Sons, A. Weber, Sohmer & Co., &c., &c.

I shall be much pleased to receive your further favors and remain,

Yours truly,

Rich^d Ranft



SAINT CECILIA. — RAPHAEL.

No. 359.

THE THIRD NATIONAL BANK.

CAPITAL, \$1,000,000.

MOSES WILLIAMS, PRESIDENT.
FRANCIS B. SEARS, VICE-PRESIDENT
FREDERICK S. DAVIS, CASHIER.

BOSTON, March 4, 1890.

Having done a large and constantly increasing business for many years, with the

Ivers & Pond Piano Company,

I am warranted from evidence of their able business management, in expressing the opinion that they are decidedly progressive and at the same time conservative, and are a financially strong and solid house, further than this from my personal acquaintance with them, I believe them to be highly honorable men with the disposition as well as the ability to carry out to the full all agreements they may make.

Fred S. Davis



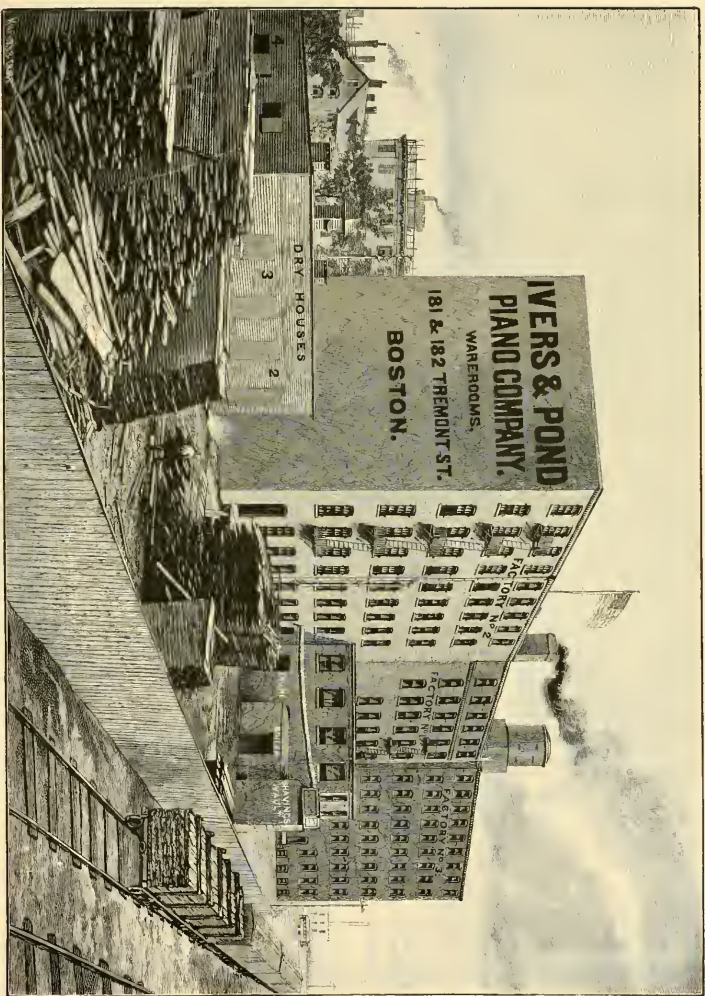
Jan'y 10th 1888

The factories of the Ironsides & Sons Company
are among the very best in location, build
and equipment in this large manufacturing
City

Signed



Wm. Russell Mayor
Benj. W. Allen Supt. Pub. Buildings
Thos. J. Casey Chief of Fire Dept.



FACTORIES. — MAIN AND ALBANY STS., CAMBRIDGE.
Rear view from siding of E. & A. Bell Road.

“Further to boast were neither true nor modest,
Unless I add, we are honest.”

SHAKESPEARE.

THE
MUSEUM OF
ART AND
ARCHAEOLOGY
OF THE
CITY OF BOSTON
1871